Index to Volume LVIII

AICHELE, K. PORTER, Letter to the Editor, 474–76.

ALEXANDER, MARGARET A., AND MONGI ENNAIFER, *et al.*, *Corpus des Mosaïques de Tunisie*, Vol. I, Fasc. I, *Utique, Insulae 1-11-111*, reviewed by J. R. Clarke, 120–21.

ALLODI, MARY, *Canadian Watercolours and Drawings in the Royal Ontario Museum*, reviewed by P. J. and E. C. Parry, 306–08.

ARCHER, JOHN, review of T. Davis, *The Gothick Taste*, 460–62.

BARASCH, MOSHE, *A Silenus Surviving in Nicola Pisano*, 13–18.

BARON, WENDY, *Sickert*, reviewed by E. P. Janis, 139–141.

BELLOSI, LUCIANO, *Buffalmacco e il Trionfo della Morte*, reviewed by H. B. J. Maginnis, 126–28.

BERGER, ROBERT W., review of A. Braham and P. Smith, *François Mansart*, 300–02.

BIER, JUSTUS, *Tilmann Riemenschneider: Die späten Werke in Stein*, reviewed by C. Talbot, 288–290.

BISANZ, RUDOLF M., *German Romanticism and Philip Otto Runge: A Study in Nineteenth-Century Art Theory and Iconography*, reviewed by R. Heller, 302–06.

BOSCHLOO, A. W. A., *Annibale Carracci in Bologna: Visible Reality in Art after the Council of Trent*, reviewed by C. Dempsey, 129–131.

VON BOTHMER, DIETRICH, reviews of M. Del Chiaro, *Etruscan Red-Figured Vase-Painting at Caere*, 434–35, S. M. Burke and J. J. Pollitt, *Greek Vases at Yale*, 614–15.

BOYLE, RICHARD J., *American Impressionism*, reviewed by J. Wilmerding, 310–12.

BRAHAM, ALLAN, AND PETER SMITH, *François Mansart*, reviewed by R. W. Berger, 300–02.

BRAUNFELS, WOLFGANG, *Monasteries of Western Europe: The Architecture of the Orders*, reviewed by K. J. Conant, 287–89.

BRILLIANT, RICHARD, review of O. W. Muscarella, ed., *Ancient Art. The Norbert Schimmel Collection*, 434.

BRUNIUS, TEDDY, *Mutual Aid in the Arts from the Second Empire to Fin de Siècle*, reviewed by L. Nochlin, 308–310.

BURKE, JAMES D., *Charles Meryon, Prints and Drawings*, reviewed by G. P. Weisberg, 137–39.

BURKE, SUSAN MATHESON, AND JEROME J. POLLITT, *Greek Vases at Yale*, reviewed by D. von Bothmer, 614–15.

BUSER, THOMAS, *Jerome Nadal and Early Jesuit Art in Rome*, 424–433.

CAMPBELL, LORNE, AND COLIN THOMPSON, *Hugo van der Goes and the Trinity Panels in Edinburgh*, reviewed by P. H. Schabacker, 444–47.

CANNON-BROOKES, PETER, review of H. M. Gubler, *et al.*, *Die Vorarlberger Barockbaumeister*, 132–34.

CARMAN, CHARLES H., Cigoli's Annunciation at Montughi: A New Iconography, 215–224.

CAST, DAVID, Letter to the Editor, 317.

CAVINESS, MADELINE H., review of G. Marchini, *Le Vetrate dell'Umbria (Corpus vitrearum medii aevi, Italia, I)*, 124–26.

CHAMBERS, BRUCE W., *The Pythagorean Puzzle of Patrick Lyon*, 225–233.

CHRISTE, YVES, *La vision de Matthieu (Matth. XXIV–XXV), Origines et developpement d'une image de la Seconde Parousie*, reviewed by H. L. Kessler, 121–23.

CLAIRMONT, CHRISTOPH W., review of J. W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum*, 615–18.

CLARKE, JOHN R., review of M. A. Alexander and M. Ennaifer, *et al.*, *Corpus des Mosaïques de Tunisie*, Vol. I, Fasc. I, *Utique, Insulae 1-11-111*, 120–21.

CITROEN, K. A., *Amsterdam Silversmiths and Their Marks*, reviewed by Y. Hackenbroch, 459.

COFFIN, DAVID R., review of S. Ray, *Raffaello architetto*, 292–93.

CONANT, KENNETH JOHN, review of W. Braunfels, *Monasteries of Western Europe: The Architecture of the Orders*, 287–89.

CONDIT, CARL W., *Chicago, 1910–29: Building, Planning and Urban Technology*, reviewed by J. M. Fitch, 141–42.

COOPER, DOUGLAS, review of J. A. Gaya Nuño, *Juan Gris*, 638.

CRAVEN, WAYNE, review of G. Nordland, *Gaston Lachaise, The Man and His Work*, 142–44.

CROPPER, ELIZABETH, *On Beautiful Women, Parmigianino*, Petrarchismo, *and the Vernacular Style*, 374–394.

CUPPINI, GIAMPIERO, *I Palazzi Senatorii a Bologna. Architettura come immagine del potere*, reviewed by N. Miller, 450–51.

CUTTLER, CHARLES D., review of C. Sterling, *The Master of Claude, Queen of France, A Newly Defined Miniaturist*, 442–44.

DAVIL ON, ABRAHAM A., review of D. Tashjian, *Skyscraper Primitives: Dada and the American Avantgarde, 1910–1925*, 312–14.

DAVIDSON, BERNICE, *The Decoration of the Sala Regia under Pope Paul III*, 395–423.

DAVIDSON, JANE P., Letter to the Editor, 317–18.

DAVIS, TERENCE, *The Gothick Taste*, reviewed by John Archer, 460–62.

DELANEY, BRADLEY J., *Giusto de' Menabuoi in Lombardy*, 19–35.

DEL CHIARO, MARIO, *Etruscan Red-Figured Vase-Painting at Caere*, reviewed by D. von Bothmer, 434–35.

DEMPSEY, CHARLES, review of A. W. A. Boschloo, *Annibale Carracci in Bologna: Visible Reality in Art after the Council of Trent*, 129–131.

DEMUS-QUATEMBER, MARGARETE, *Est et alia pyramis*, reviewed by J. M. Huskinson, 618–621.

DOWLEY, FRANCIS H., review of H. Hibbard, *Poussin: The Holy Family on the Steps*, 297–300.

DWYER, EUGENE J., review of R. Schleier, *Tabula Cebetis, oder "Spiegel des Menschlichen Lebens darin Tugent und untugent abgemalet ist,"* 295–97.

EITNER, LORENZ, *Gericault's "Raft of the Medusa,"* reviewed by F. A. Trapp, 134–37; Letter to the Editor, 642.

ENNAIFER, MONGI, AND MARGARET A. ALEXANDER, *et al.*, *Corpus des Mosaïques de Tunisie*, Vol. I, Fasc. I, *Utique, Insulae 1-11-111*, reviewed by J. R. Clarke, 120–21.

FARKAS, ANN, review of G. László, *The Art of the Migration Period*, 144–45; *Achaemenid Sculptures*, reviewed by E. Porada, 612–13.

FEAVER, WILLIAM, *The Art of John Martin*, reviewed by C. F. Stuckey, 630–32.

EDDY, LINDA R., *An Antique Model for Kauffmann's* Venus Persuading Helen to Love Paris, 569–573.

ERIKSEN, SVEND, *Early Neo-Classicism in France: The Creation of the Louis Seize Style in Architectural Decoration . . .*, reviewed by D. Stillman, 629–630.

FEIST, PETER H., ed., *Lucas Cranach, Künstler und Gesellschaft*, reviewed by C. O. Kibish, 447–450.

FITCH, JAMES MARSTON, reviews of C. W. Condit, *Chicago, 1910–29: Building, Planning and Urban Technology*, 141–42; W. C. Kidney, *The Architecture of Choice: Eclecticism in America 1880–1930*, 141–42.

FORSTER, KURT W., *The Palazzo Rucellai and Questions of Typology in the Development of Renaissance Buildings*, 109–113.

FORSTER-HAHN, FRANÇOISE, *Recent Scholarship on Caspar David Friedrich*, 113–116.

GARZELLI, ANNAROSA, *Il ricamo nella attività artistica di Pollaiuolo, Botticelli, Bartolomeo di Giovanni*, reviewed by I. H. Shoemaker, 621–22.

GAYA NUÑO, J. A., *Juan Gris*, reviewed by D. Cooper, 638.

GIBSON, WALTER S., Letter to the Editor, 148–49.

GILBERT, CREIGHTON E., review of J. D. Sisson, *A. Venturi: Storia dell'arte italiana, Index*, 468–470.

GLUM, PETER, *Divine Judgment in Bosch's* Garden of Earthly Delights, 45–54.

GODBY, MICHAEL, Letter to the Editor, 150–51.

GOEPPER, ROGER, ed., *Buddhistische Kunst aus dem Himalaya, Sammlung Werner Schulemann*, reviewed by B. Norwick, 117.

GOLDBERG, MARCIA, *William Rimmer's* Flight and Pursuit: *An Allegory of Assassination*, 234–240.

GOSEBRUCH, MARTIN, *et al.*, *Giotto di Bondone*, reviewed by J. H. Stubblebine, 437–38.

GOUMA-PETERSON, THALIA, *The* Parecclesion *of St. Euthymios in Thessalonica: Art and Monastic Policy Under Andronicos II*, 168–183.

GRAYSON, MARION SPEARS, *The Northern Origin of Nicolas Froment's Resurrection of Lazarus Altarpiece in the Uffizi Gallery*, 350–57.

GRIMWADE, ARTHUR, *Rococo Silver, 1727–1765*, reviewed by Y. Hackenbroch, 302.

GUBLER, HANS MARTIN, *et al.*, *Die Vorarlberger Barockbaumeister*, reviewed by P. Cannon-Brookes, 132–34.

GUILMAIN, JACQUES, review of D. and H. Kraus, *The Hidden World of Misericords*, 435.

GUNDERSHEIMER, WERNER L., Letter to the Editor, 315–16.

GUTMANN, JOSEPH, review of M. Metzger, *La Haggada enluminée. Etude iconographique et stylistique des manuscrits enluminés et décorés de la Haggada du XIIIe au XVIe siècle*, Vol. 1, 440–42.

HACKENBROCH, YVONNE, reviews of K. A. Citroen, *Amsterdam Silversmiths and Their Marks*, 459; A. Grimwade, *Rococo Silver, 1727–1765*, 302.

HAGER, HELLMUT, review of M. S. Weil, *The History and Decoration of the Ponte S. Angelo*, 625–29.

HALL, MARCIA B., *Michelangelo's* Last Judgment: *Resurrection of the Body and Predestination*, 85–92.

HARBISON, CRAIG, *Dürer and the Reformation: The Problem of the Re-dating of the* St. Philip *Engraving*, 369–373.

HATTIS, PHYLLIS, *Ingres' Sculptural Style, A Group of Unknown Drawings*, reviewed by F. Licht, 133–37.

HAUSSHERR, REINER, review of D. M. Robb, *The Art of the Illuminated Manuscript*, 283.

HAVELOCK, CHRISTINE, review of R. R. Holloway, *A View of Greek Art*, 117–120.

HAYES, JOHN, *Gainsborough Painting and Drawings*, reviewed by E. Waterhouse, 459–460.

HAYES, JOHN W., *Roman and Pre-Roman Glass in the Royal Ontario Museum*, reviewed by C. W. Clairmont, 615–18.

HELLER, REINHOLD, review of R. M. Bisanz, *German Romanticism and Phillip Otto Runge: A Study in Nineteenth-Century Art Theory and Iconography*, 302–06.

HENDRICKS, GORDON, *Albert Bierstadt, Painter of the American West; The Life and Work of Thomas Eakins*, reviewed by J. Wilmerding, 310–12.

HERCENBERG, BERNARD, *Nicolas Vleughels*, reviewed by D. Posner, 454–56.

HIBBARD, HOWARD, *Poussin: The Holy Family on the Steps*, reviewed by F. H. Dowley, 297–300.

HINKLE, WILLIAM M., *The Gospels of Cysoing: The Anglo-Saxon and Norman Sources of the Miniatures*, 484–510.

HOLLOWAY, R. ROSS, *A View of Greek Art*, reviewed by C. Havelock, 117–120.

HUSKINSON, J. M., review of M. Demus-Quatember, *Est et alia pyramis*, 618–621.

JANIS, EUGENIA PARRY, review of W. Baron, *Sickert*, 139–141.

JOOST-GAUGIER, CHRISTIANE L., *A Rediscovered Series of* Uomini Famosi *from Quattrocento Venice*, 184–195.

KAHR, MADLYN MILLNER, Letter to the Editor, 318.

KAREL, DAVID, *et al.*, *François Baillairgé et son oeuvre (1759–1830)*, reviewed by P. J. and E. C. Parry, 306–08.

KESSLER, HERBERT L., review of Y. Christe, *La vision de Matthieu (Matth. XXIV-XXV), Origines et développement d'une image de la Seconde Parousie*, 121–23.

KIBISH, CHRISTINE OZAROWSKA, review of P. H. Feist, ed., *Lucas Cranach, Künstler und Gesellschaft*, 447–450.

KIDNEY, WALTER C., *The Architecture of Choice: Eclecticism in America 1880–1930*, reviewed by J. M. Fitch, 141–42.

KLEIN, CECELIA F., *The Identity of the Central Deity on the Aztec Calendar Stone*, 1–12.

KOEPPLIN, DIETER, *Cranachs Ehebildnis des Johannes Cuspinian von 1502: Seine christlich-humanistische Bedeutung*, reviewed by L. A. Silver, 290–92; Letter to the Editor, 642.

KOIVUMAKI, JUDITH HALL, review of J. Spiegel and P. Machotka, *Messages of the Body*, 145–47.

KOPPAR, D. H., *Tribal Art of Dangs*, reviewed by D. Srinivasan, 471–72.

KRAUS, DOROTHY AND HENRY, *The Hidden World of Misericords*, reviewed by J. Guilmain, 435.

KUHN, CHARLES L., *The Mairhauser Epitaph: An Example of Late Sixteenth-Century Lutheran Iconography*, 542–46.

KURETSKY, SUSAN DONAHUE, review of A. Tümpel and C. Tümpel, *The Pre-Rembrandtists*, 622–24.

LADNER, GERHART B., review of R. H. Rough, *The Reformist Illuminations in the Gospels of Matilda, Countess of Tuscany: A Study in the Art of the Age of Gregory VII*, 286–87.

LANE, BARBARA G., Letter to the Editor, 641.

LANGEDIJK, KARLA, review of C. Settis-Frugoni, *Historia Alexandri Elevati per Griphos ad Aerem. Origine, iconographìa, e fortuna di un tema*, 283–86.

LÁSZLÓ, GYULA, *The Art of the Migration Period*, reviewed by A. Farkas, 144–45.

LAVIN, IRVING, Letter to the Editor, 148.

LECHNER, GEORGE S., *Tommaso Campanella and Andrea Sacchi's Fresco of* Divine Sapienza *in the Palazzo Barberini*, 97–108.

LEVINE, FREDERICK S., *The Iconography of Franz Marc's* Fate of the Animals, 269–277.

LICHT, FRED, review of P. Hattis, *Ingres' Sculptural Style, A Group of Unknown Drawings*, 133–34.

LISTER, RAYMOND, ed., *The Letters of Samuel Palmer*, reviewed by W. L. Pressly, Jr., 462–64.

LORD, CARLA, review of J. B. Pritchard, ed., *Solomon & Sheba*, 467–68.

MACCHIONI, SILVANA, Letter to the Editor, 639.

MACHOTKA, PAVEL, AND JOHN SPIEGEL, *Messages of the Body*, reviewed by J. H. Koivumaki, 145–47.

MAGINNIS, HAYDEN B. J., review of L. Bellosi, *Buffalmacco e il Trionfo della Morte*, 126–28.

MARCHINI, GIUSEPPE, *Le Vetrate dell'Umbria (Corpus vitrearum medii aevi, Italia, I)*, reviewed by M. H. Caviness, 124–26.

MCCORKEL, CHRISTINE HASENMUELLER, *The Role of the Suspended Crown in Jan van Eyck's* Madonna and Chancellor Rolin, 516–520.

METZGER, MENDEL, *La Haggada enluminée. Etude iconographique et stylistique des manuscrits enluminés et décorés de la Haggada du XIIIe au XVe siècle*, Vol. 1, reviewed by J. Gutmann, 440–42.

MEYER, BARBARA HOCHSTETLER, *The First Tomb of Henry VII of England*, 358–368.

MEYER, JERRY D., Letter to the Editor, 476–77.

MILLER, NAOMI, *Musings on Maulne: Problems and Parallels*, 196–214; review of G. Cuppini, *I Palazzi Senatorii a Bologna. Architettura come immagine del potere*, 450–51; Letter to the Editor, 642.

MORGANSTERN, ANNE MAGEE, *Pierre Morel, Master of Works in Avignon*, 323–349.

MULLER, PRISCILLA E., *Contributions to the Study of Spanish Drawings*, 604–611.

MUSCARELLA, OSCAR WHITE, ed., *Ancient Art. The Norbert Schimmel Collection*, reviewed by R. Brilliant, 434.

NICOLSON, BENEDICT, AND CHRISTOPHER WRIGHT, *Georges de La Tour*, reviewed by P. Rosenberg, 452–54.

NOCHLIN, LINDA, review of T. Brunius, *Mutual Aid in the Arts from the Second Empire to Fin de Siècle*, 308–310.

NORDLAND, GERALD, *Gaston Lachaise, The Man and His Work*, reviewed by W. Craven, 142–44.

NORWICK, BRAHAM, review of R. Goepper, ed., *Buddhistische Kunst aus dem Himalaya, Sammlung Werner Schulemann*, 117.

O'GORMAN, JAMES F., Letter to the Editor, 151.

PÄCHT, OTTO, AND DAGMAR THOSS, *Die illuminierten Handschriften und Inkunabeln der Österreichischen Nationalbibliothek, Französische Schule I*, reviewed by L. M. C. Randall, 438–440.

PADOVANI, SERENA, Letter to the Editor, 317.

PARRY, PAMELA J., AND ELLWOOD C. PARRY III, reviews of M. Allodi, *Canadian Watercolours and Drawings in the Royal Ontario Museum*; D. Karel, *et al.*, *Francois Baillairgé et son oeuvre (1759–1830)*, 306–08.

PARSHALL, PETER W., Letter to the Editor, 639–641.

POINTON, MARCIA, *William Dyce as a Painter of Biblical Subjects*, 260–68.

POLLITT, JEROME J., AND SUSAN MATHESON BURKE, *Greek Vases at Yale*, reviewed by D. von Bothmer, 614–15.

POMMER, RICHARD, review of V. Viale, ed., *Bernardo Vittone e la disputa fra classicism e barocco nel settecento*, 132–33.

PORADA, EDITH, review of A. Farkas, *Achaemenid Sculptures*, 612–13.

PORCAL, PETR, Letter to the Editor, 474.

POSNER, DONALD, reviews of A. Schnapper, *Jean Jouvenet et la peinture d'histoire à Paris*; Bernard Hercenberg, *Nicolas Vleughels*, 454–56; Letter to the Editor, 319.

PREISER, ARNO, *Das Entstehen und die Entwicklung der Predella in der italienischen Malerei*, reviewed by D. Wilkins, 435–37.

PRESSLY, WILLIAM L., JR., reviews of Raymond Lister, ed., *The Letters of Samuel Palmer*; James Sellars, *Samuel Palmer*, 462–64.

PRITCHARD, JAMES B., ed., *Solomon & Sheba*, reviewed by C. Lord, 467–68.

RANDALL, LILIAN M. C., review of O. Pächt and D. Thoss, *Die illuminierten Handschriften und Inkunabeln der Österreichischen Nationalbibliothek, Französische Schule I*, 438–440.

RAY, STEFANO, *Raffaello architetto*, reviewed by D. R. Coffin, 292–93.

REFF, THEODORE, review of D. Rouart and D. Wildenstein, *Edouard Manet, Catalogue raisonné*, 632–38.

REUTERSWÄRD, PATRIK, Letter to the Editor, 149–150.

RIGGS, TIMOTHY A., review of L. H. Wüthrich, *Das druckgraphische Werk von Matthaeus Merian d. Ae.*, Vol. II: *Die weniger bekannten Bucher Buchillustrationen*, 131–32.

ROBB, DAVID M., *The Art of the Illuminated Manuscript*, reviewed by R. Haussherr, 283.

ROBINSON, FRANKLIN W., *Gabriel Metsu (1629–1667): A Study of His Place in Dutch Genre Painting of the Golden Age*, reviewed by A. K. Wheelock, Jr., 456–59.

ROETHLISBERGER, MARCEL, review of U. Ruggeri and M. Zanardi. *Gian Giacomo Barbelli, dipinti e disegni*, 624–25.

ROSAND, DAVID, *Titian's* Presentation of the Virgin in the Temple *and the Scuola della Carità*, 55–84.

ROSENBERG, PIERRE, review of B. Nicolson and C. Wright, *Georges de La Tour*, 452–54.

ROUART, DENIS, AND DANIEL WILDENSTEIN, *Edouard Manet, Catalogue raisonné*, reviewed by T. Reff, 632–38.

ROUGH, ROBERT H., *The Reformist Illuminations in the Gospels of Mathilda, Countess of Tuscany: A Study in the Art of the Age of Gregory VII*, reviewed by G. B. Ladner, 286–87.

RUBIN, JAMES, *Painting and Politics II: J. L. David's Patriotism, or the Conspiracy of Gracchus Babeuf and the Legacy of Topino-Lebrun*, 547–568.

RUGGERI, UGO, AND MARGHERITA ZANARDI, *Gian Giacomo Barbelli, dipinti e disegni*, reviewed by M. Roethlisberger, 624–25.

SANDERSON, WARREN, *Some Leaves of a Franco-Saxon Atelier at Trier and Echternach: An Addendum to "Ivories from Trier,"* 278–280.

SCHABACKER, PETER H., review of C. Thompson and L. Campbell, *Hugo van der Goes and the Trinity Panels in Edinburgh*, 444–47.

SCHLEIER, REINHART, *Tabula Cebetis, oder "Spiegel des Menschlichen Lebens darin Tugent und untugent abgemalet ist,"* reviewed by E. J. Dwyer, 295–97.

SCHNAPPER, ANTOINE, *Jean Jouvenet et la peinture d'histoire à Paris*, reviewed by D. Posner, 454–56.

SELLARS, JAMES, *Samuel Palmer*, reviewed by W. L. Pressly, Jr., 462–64.

SETTIS-FRUGONI, CHIARA, *Historia Alexandri Elevati per Griphos ad Aerem. Origine, iconographìa, e fortuna di un tema*, reviewed by K. Langedijk, 283–86.

SHACHAR, ISAIAH, *The* Judensau, *A Medieval Anti-Jewish Motif and Its History*, reviewed by E. Zafran, 123–24; Letter to the Editor, 642.

SHOEMAKER, INNIS HOWE, review of A. Garzelli, *Il ricamo nella attività artistica di Pollaiuolo, Botticelli, Bartolomeo di Giovanni*, 621–22.

SILVER, LARRY A., review of D. Koepplin, *Cranachs Ehebildnis des Johannes Cuspinian von 1502: Seine christlich-humanistische Bedeutung*, 290–92.

SISSON, JACQUELINE D., A. Venturi: *Storia dell'arte italiana, Index*, reviewed by C. E. Gilbert, 468–470.

SINDING-LARSEN, STAALE, review of R. Wittkower, *Palladio and Palladianism*, 293–95.

SMITH, PETER, AND ALLAN BRAHAM, *François Mansart*, reviewed by R. W. Berger, 300–02.

SNYDER, JAMES, *Jan van Eyck and Adam's Apple*, 511–15.

SOUCEK, PRISCILLA P., review of J. Sourdel-Thomine and B. Spuler, *Die Kunst des Islam*, 470–71.

SOURDEL-THOMINE, JANINE, AND BERTOLD SPULER, *Die Kunst des Islam*, reviewed by P. P. Soucek, 470–71.

SPEAR, RICHARD E., *Johann Liss Reconsidered*, 582–592.

SPIEGEL, JOHN, AND PAVEL MACHOTKA, *Messages of the Body*, reviewed by J. H. Koivumaki, 145–47.

SPULER, BERTOLD, AND JANINE SOURDEL-THOMINE, *Die Kunst des Islam*, reviewed by P. P. Soucek, 470–71.

SRINIVASAN, DORIS, review of D. H. Koppar, *Tribal Art of Dangs*, 471–72.

STERLING, CHARLES, *The Master of Claude, Queen of France, A Newly Defined Miniaturist*, reviewed by C. D. Cuttler, 442–44.

STILLMAN, DAMIE, review of S. Eriksen, *Early Neo-Classicism in France: The Creation of the Louis Seize Style in Architectural Decoration . . .*, 629–630.

STUBBLEBINE, JAMES H., review of M. Gosebruch, *et al.*, *Giotto di Bondone*, 437–38.

STUCKEY, CHARLES F., review of W. Feaver, *The Art of John Martin*, 630–32.

STURZINGER, URSULA, *et al.*, eds., *Charles Gleyre ou les illusions perdues*, reviewed by G. P. Weisberg, 464–67.

TALBOT, CHARLES, review of J. Bier, *Tilmann Riemenschneider: Die späten Werke in Stein*, 288–290.

TASHJIAN, DICKRAN, *Skyscraper Primitivies: Dada and the American Avantgarde, 1910–1925*, reviewed by A. A. Davidson, 312–14.

THOMPSON, COLIN, AND LORNE CAMPBELL, *Hugo van der Goes and the Trinity Panels in Edinburgh*, reviewed by P. H. Schabacker, 444–47.

TOKER, FRANKLIN, *A Baptistery Below the Baptistery of Florence*, 157–167.

TRAPP, FRANK ANDERSON, review of L. Eitner, *Gericault's "Raft of the Medusa,"* 134–37; Letter to the Editor, 642.

TRUETTNER, WILLIAM H., *"Scenes of Majesty and Enduring Interest": Thomas Moran Goes West*, 241–259.

TÜMPEL, ASTRID, AND CHRISTIAN TÜMPEL, *The Pre-Rembrandtists*, reviewed by S. D. Kuretsky, 622–24.

VALONE, CAROLYN, *Giovanni Antonio Dosio: The Roman Years*, 528–541.

VIALE, VITTORIO, ed., *Bernardo Vittone e la disputa fra classicism e barocco nel settecento*, reviewed by R. Pommer, 132–33.

VICKERS, MICHAEL, *Theodosius, Justinian, or Heraclius?*, 281–82.

WARD, JOHN L., *A Reexamination of Van Gogh's Pictorial Space*, 593–603.

WATERHOUSE, ELLIS, review of J. Hayes, *Gainsborough Paintings and Drawings*, 459–460.

WEIL, MARK S., *The History and Decoration of the Ponte S. Angelo*, reviewed by H. Hager, 625–29.

WEISBERG, GABRIEL P., reviews of J. D. Burke, *Charles Meryon, Prints and Drawings*, 137–39; U. Stürzinger, *et al.*, eds., *Charles Gleyre ou les illusions perdues*, 464–67.

WHEELOCK, ARTHUR, JR., review of F. W. Robinson, *Gabriel Metsu (1629–1667): A Study of His Place in Dutch Genre Painting of the Golden Age*, 456–59.

WILDENSTEIN, DANIEL, AND DENIS ROUART, *Edouard Manet, Catalogue raisonné*, reviewed by T. Reff, 632–38.

WILKINS, DAVID, review of A. Preiser, *Das Entstehen und die Entwicklung der Predella in der italienischen Malerei*, 435–37.

WILMERDING, JOHN, reviews of R. J. Boyle, *American Impressionism*; G. Hendricks, *Albert Bierstadt, Painter of the American West*; and *idem*, *The Life and Work of Thomas Eakins*, 310–12.

WIND, BARRY, *Annibale Carracci's "Scherzo": The Christ Church Butcher Shop*, 93–96.

WIND, GERALDINE, *The Benedictine Program of S. Giovanni Evangelista in Parma*, 521–27.

WITTKOWER, RUDOLF, *Palladio and Palladianism*, reviewed by S. Sinding-Larsen, 293–95.

WOHL, HELLMUT, Letter to the Editor, 473–74.

WRIGHT, CHRISTOPHER, AND BENEDICT NICOLSON, *Georges de La Tour*, reviewed by P. Rosenberg, 452–54.

WUTHRICH, LUCAS HEINRICH, *Das druckgraphische Werk von Matthaeus Merian d. Ae.*, Vol. II: *Die weniger bekannten Bucher Buchillustrationen*, reviewed by T. A. Riggs, 131–32.

ZAFRAN, ERIC, review of I. Shachar, *The Judensau, A Medieval Anti-Jewish Motif and Its History*, 123–24.

ZANARDI, MARGHERITA, AND UGO RUGGERI, *Gian Giacomo Barbelli, dipinti e disegni*, reviewed by M. Roethlisberger, 624–25.

ZERVAS, DIANE FINIELLO, *Ghiberti's* St. Matthew *Ensemble at Orsanmichele: Symbolism in Proportion*, 36–44.

ZUKOWSKY, JOHN, *Monumental American Obelisks: Centennial Vistas*, 574–581.

The Americas

CHAMBERS, BRUCE W., *The Pythagorean Puzzle of Patrick Lyon*, 225–233.

DAVIDSON, ABRAHAM A., review of D. Tashjian, *Skyscraper Primitives: Dada and the American Avantgarde, 1910–1925*, 312–14.

FITCH, JAMES MARSTON, reviews of C. W. Condit, *Chicago, 1910–29: Building, Planning and Urban Technology*; W. C. Kidney, *The Architecture of Choice: Eclecticism in America 1880–1930*, 141–42.

GOLDBERG, MARCIA, *William Rimmer's* Flight and Pursuit: *An Allegory of Assassination*, 234–240.

KLEIN, CECELIA F., *The Identity of the Central Deity on the Aztec Calendar Stone*, 1–12.

PARRY, PAMELA J., AND ELLWOOD C. PARRY III, reviews of M. Allodi, *Canadian Watercolours and Drawings in the Royal Ontario Museum*; D. Karel, *et al.*, *Francois Baillairgé et son oeuvre (1759–1830)*, 306–08.

TRUETTNER, WILLIAM H., *"Scenes of Majesty and Enduring Interest": Thomas Moran Goes West*, 241–259.

WILMERDING, JOHN, reviews of R. J. Boyle, *American Impressionism*; G. Hendricks, *Albert Bierstadt, Painter of the American West*; and *idem*, *The Life and Work of Thomas Eakins*, 310–12.

ZUKOWSKY, JOHN, *Monumental American Obelisks: Centennial Vistas*, 574–581.

Ancient

VON BOTHMER, DIETRICH, reviews of S. M. Burke and J. J. Pollitt, *Greek Vases at Yale*, 614–15; M. Del Chiaro, *Etruscan Red-Figured Vase-Painting at Caere*, 434–35.

BRILLIANT, RICHARD, review of O. W. Muscarella, ed., *Ancient Art. The Norbert Schimmel Collection*, 434.

CLAIRMONT, CHRISTOPH W., review of J. W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum*, 615–18.

FARKAS, ANN, review of G. László, *The Art of the Migration Period*, 144–45.

GOUMA-PETERSON, THALIA, *The* Parecclesion *of St. Euthymios in Thessalonica: Art and Monastic Policy Under Andronicos II*, 168–183.

HAVELOCK, CHRISTINE, review of R. R. Holloway, *A View of Greek Art*, 117–120.

PORADA, EDITH, review of A. Farkas, *Achaemenid Sculptures*, 612–13.

Far Eastern

NORWICK, BRAHAM, review of R. Goepper, ed., *Buddhistische Kunst aus dem Himalaya, Sammlung Werner Schulemann*, 117.

SRINIVASAN, DORIS, review of D. H. Koppar, *Tribal Art of Dangs*, 471–72.

General

KOIVUMAKI, JUDITH HALL, review of J. Spiegel and P. Machotka, *Messages of the Body*, 145–47.

LORD, CARLA, review of J. B. Pritchard, ed., *Solomon & Sheba*, 467–68.

Medieval

CAVINESS, MADELINE H., review of G. Marchini, *Le Vetrate dell'Umbria (Corpus vitrearum medii aevi, Italia*, I), 124–26.

CLARKE, JOHN R., review of M. A. Alexander and M. Ennaifer, *et al.*, *Corpus des Mosaïques de Tunisie*, Vol. I, Fasc. I, *Utique, Insulae I-11-111*, 120–21.

CONANT, KENNETH JOHN, review of W. Braunfels, *Monasteries of Western Europe: The Architecture of the Orders*, 287–89.

CUTTLER, CHARLES D., review of C. Sterling, *The Master of Claude, Queen of France, A Newly Defined Miniaturist*, 442–44.

DELANEY, BRADLEY J., *Giusto de' Menabuoi in Lombardy*, 19–35.

GUILMAIN, JACQUES, review of D. and H. Kraus, *The Hidden World of Misericords*, 435.

HAUSSHERR, REINER, review of D. M. Robb, *The Art of the Illuminated Manuscript*, 283.

HINKLE, WILLIAM M., *The Gospels of Cysoing: The Anglo-Saxon and Norman Sources of the Miniatures*, 484–510.

KESSLER, HERBERT L., review of Y. Christe, *La vision de Matthieu (Matth. XXIV–XXV), Origines et développement d'une image de la Seconde Parousie*, 121–23.

LADNER, GERHART B., review of R. H. Rough, *The Reformist Illuminations in the Gospels of Matilda, Countess of Tuscany: A Study in the Art of the Age of Gregory VII*, 286–87.

LANGEDIJK, KARLA, review of C. Settis-Frugoni, *Historia Alexandri Elevati per Griphos ad Aerem. Origine, iconographia, e fortuna di un tema*, 283–86.

MAGINNIS, HAYDEN B. J., review of L. Bellosi, *Buffalmacco e il Trionfo della Morte*, 126–28.

MORGANSTERN, ANNE MCGEE, *Pierre Morel, Master of Works in Avignon*, 323–349.

RANDALL, LILIAN M. C., review of O. Pächt and D. Thoss, *Die illuminierten Handschriften und Inkunabeln der Österreichischen Nationalbibliothek, Französische Schule I*, 438–440.

SANDERSON, WARREN, *Some Leaves of a Franco-Saxon Atelier at Trier and Echternach: An Addendum to "Ivories from Trier,"* 278–280.

SOUCEK, PRISCILLA P., review of J. Sourdel-Thomine and B. Spuler, *Die Kunst des Islam*, 470–71.

STUBBLEBINE, JAMES H., review of M. Gosebruch, *et al.*, *Giotto di Bondone*, 437–38.

TOKER, FRANKLIN, *A Baptistery Below the Baptistery of Florence*, 157–167.

WILKINS, DAVID, review of A. Presier, *Das Entstehen und die Entwicklung der Predella in der italienischen Malerei*, 435–37.

ZAFRAN, ERIC, review of I. Shachar, *The* Judensau, *A Medieval Anti-Jewish Motif and Its History*, 123–24.

Nineteenth- and Twentieth-Century

COOPER, DOUGLAS, review of J. A. Gaya Nuño, *Juan Gris*, 638.

CRAVEN, WAYNE, review of G. Nordland, *Gaston Lachaise, The Man and His Work*, 142–44.

FORSTER-HAHN, FRANÇOISE, *Recent Scholarship on Caspar David Friedrich*, 113–116.

HELLER, REINHOLD, review of R. M. Bisanz, *German Romanticism and Phillip Otto Runge: A Study in Nineteenth-Century Art Theory and Iconography*, 302–06.

JANIS, EUGENIA PARRY, review of W. Baron, *Sickert*, 139–141.

LEVINE, FREDERICK S., *The Iconography of Franz Marc's* Fate of the Animals, 269–277.

LICHT, FRED, review of P. Hattis, *Ingres' Sculptural Style, A Group of Unknown Drawings*, 133–34.

NOCHLIN, LINDA, review of T. Brunius, *Mutual Aid in the Arts from the Second Empire to Fin de Siècle*, 308–310.

POINTON, MARCIA, *William Dyce as a Painter of Biblical Subjects*, 260–68.

PRESSLY, WILLIAM L., JR., reviews of Raymond Lister, ed., *The Letters of Samuel Palmer*; James Sellars, *Samuel Palmer*, 462–64.

REFF, THEODORE, review of D. Rouart and D. Wildenstein, *Edouard Manet, Catalogue raisonné*, 632–38.

STUCKEY, CHARLES F., review of W. Feaver, *The Art of John Martin*, 630–32.

TRAPP, FRANK ANDERSON, review of L. Eitner, *Gericault's "Raft of the Medusa,"* 134–37.

WARD, JOHN L., *A Reexamination of Van Gogh's Pictorial Space*, 593–603.

WEISBERG, GABRIEL P., reviews of J. D. Burke, *Charles Meryon, Prints and Drawings*, 137–39; U. Stürzinger, *et al.*, *Charles Gleyre ou les illusions perdues*, 464–67.

Renaissance

BARASCH, MOSHE, *A Silenus Surviving in Nicola Pisano*, 13–18.

COFFIN, DAVID R., review of S. Ray, *Raffaello architetto*, 292–93.

CROPPER, ELIZABETH, *On Beautiful Women, Parmigianino*, Petrarchismo, *and the Vernacular Style*, 374–394.

FORSTER, KURT W., *The Palazzo Rucellai and Questions of Typology in the Development of Renaissance Buildings*, 109–113.

DAVIDSON, BERNICE. *The Decoration of the Sala Regia under Pope Paul III*, 395–423.

GILBERT, CREIGHTON E., review of J. D. Sisson, *A. Venturi: Storia dell'arte italiana, Index*, 468–470.

GLUM, PETER, *Divine Judgment in Bosch's* Garden of Earthly Delights, 45–54.

GRAYSON, MARION SPEARS, *The Northern Origin of Nicolas Froment's Resurrection of Lazarus Altarpiece in the Uffizi Gallery*, 350–57.

GUTMANN, JOSEPH, review of M. Metzger, *La Haggada enluminée. Etude iconographique et stylistique des manuscrits enluminés et décorés de la Haggada du XIIIe au XVIe siècle*, Vol. 1, 440–42.

HALL, MARCIA B., *Michelangelo's* Last Judgment: *Resurrection of the Body and Predestination*, 85–92.

HARBISON, CRAIG, *Dürer and the Reformation: The Problem of the Re-dating of the* St. Philip Engraving, 369–373.

HUSKINSON, J. M., review of M. Demus-Quatember, *Est et alia pyramis*, 618–621.

KIBISH, CHRISTINE OZAROWSKA, review of P. H. Feist, ed., *Lucas Cranach, Künstler und Gesellschaft*, 447–450.

LECHNER, GEORGE S., *Tommaso Campanella and Andrea Sacchi's Fresco of* Divina Sapienza *in the Palazzo Barberini*, 97–108.

JOOST-GAUGIER, CHRISTIANE L., *A Rediscovered Series of* Uomini Famosi *from Quattrocento Venice*, 184–195.

KUHN, CHARLES L., *The Mairhauser Epitaph: An Example of Late Sixteenth-Century Lutheran Iconography*, 542–46.

MCCORKEL, CHRISTINE HASENMUELLER, *The Role of the Suspended Crown in Jan van Eyck's* Madonna and Chancellor Rolin, 516–520.

MEYER, BARBARA HOCHSTETLER, *The First Tomb of Henry VII of England*, 358–368.

MILLER, NAOMI, *Musings on Maulne: Problems and Parallels*, 196–214; review of G. Cuppini, *I Palazzi Senatorii a Bologna. Architettura come immagine del potere*, 450–51.

ROSAND, DAVID, *Titian's* Presentation of the Virgin in the Temple *and the Scuola della Carità*, 55–84.

SCHABACKER, PETER H., review of C. Thompson and L. Campbell, *Hugo van der Goes and the Trinity Panels in Edinburgh*, 444–47.

SILVER, LARRY A., review of D. Koepplin, *Cranachs Ehebildnis des Johannes Cuspinian von 1502: Seine christlich-humanistische Bedeutung*, 290–92.

SHOEMAKER, INNIS HOWE, review of A. Garzelli, *Il ricamo nella attività artistica di Pollaiuolo, Botticelli, Bartolomeo di Giovanni*, 621–22.

SINDING-LARSEN, STAALE, review of R. Wittkower, *Palladio and Palladianism*, 293–95.

SNYDER, JAMES, *Jan van Eyck and Adam's Apple*, 511–15.

TALBOT, CHARLES, review of J. Bier, *Tilmann Riemenschneider: Die späten Werke in Stein*, 288–290.

VALONE, CAROLYN, *Giovanni Antonio Dosio: The Roman Years*, 528–541.

VICKERS, MICHAEL, *Theodosius, Justinian, or Heraclius?*, 281–82.

WIND, BARRY, *Annibale Carracci's "Scherzo": The Christ Church* Butcher Shop, 93–96.

ZERVAS, DIANE FINIELLO, *Ghiberti's* St. Matthew *Ensemble at Orsanmichele: Symbolism in Proportion*, 36–44.

Seventeenth- and Eighteenth-Century

ARCHER, JOHN, review of T. Davis, *The Gothick Taste*, 460–62.

BERGER, ROBERT W., review of A. Braham and P. Smith, *François Mansart*, 300–02.

BUSER, THOMAS, *Jerome Nadal and Early Jesuit Art in Rome*, 424–433.

CANNON-BROOKES, PETER, review of H. M. Gubler, *et al.*, *Die Vorarlberger Barockbaumeister*, 132–34.

CARMAN, CHARLES H., *Cigoli's* Annunciation *at Montughi: A New Iconography*, 215–224.

DEMPSEY, CHARLES, review of A. W. A. Boschloo, *Annibale Carracci in Bologna: Visible Reality in Art after the Council of Trent*, 129–131.

DWYER, EUGENE J., review of R. Schleier, *Tabula Cebetis, oder "Spiegel des Menschlichen Lebens darin Tugent und untugent abgemalet ist,"* 295–97.

DOWLEY, FRANCIS H., review of H. Hibbard, *Poussin: The Holy Family on the Steps*, 297–300.

EDDY, LINDA R., *An Antique Model for Kauffmann's* Venus Persuading Helen to Love Paris, 569–573.

HACKENBROCH, YVONNE, reviews of K. A. Citroen, *Amsterdam Silversmiths and Their Marks*, 459; A. Grimwade, *Rococo Silver, 1727–1765*, 302.

HAGER, HELLMUT, review of M. S. Weil, *The History and Decoration of the Ponte S. Angelo*, 625–29.

KURETSKY, SUSAN DONAHUE, review of A. Tümpel and C. Tümpel, *The Pre-Rembrandtists*, 622–24.

MULLER, PRISCILLA E., *Contributions to the Study of Spanish Drawings*, 604–611.

POMMER, RICHARD, review of V. Viale, ed., *Bernardo Vittone e la disputa fra classicism e barocco nel settecento*, 132–33.

POSNER, DONALD, reviews of A. Schnapper, *Jean Jouvenet et la peinture d'histoire à Paris*; Bernard Hercenberg, *Nicolas Vleughels*, 454–56.

RIGGS, TIMOTHY A., review of L. H. Würhrich, *Das druckgraphische Werk von Matthaeus Merian d. Ae.*, Vol. II: *Die weniger bekannten Bucher Buchillustrationen*, 131–32.

ROETHLISBERGER, MARCEL, review of U. Ruggeri and M. Zanardi, *Gian Giacomo Barbelli, dipinti e disegni*, 624–25.

ROSENBERG, PIERRE, review of B. Nicolson and C. Wright, *Georges de La Tour*, 452–54.

RUBIN, JAMES, *Painting and Politics II: J. L. David's Patriotism, or the Conspiracy of Gracchus Babeuf and the Legacy of Topino-Lebrun*, 547–568.

SPEAR, RICHARD E., *Johann Liss Reconsidered*, 582–592.

STILLMAN, DAMIE, review of S. Eriksen, *Early Neo-Classicism in France: The Creation of the Louis Seize Style in Architectural Decoration . . .*, 629–630.

WATERHOUSE, ELLIS, review of J. Hayes, *Gainsborough Paintings and Drawings*, 459–460.

WHEELOCK, ARTHUR, JR., review of F. W. Robinson, *Gabriel Metsu (1629–1667): A Study of His Place in Dutch Genre Painting of the Golden Age*, 456–59.